

Inventing Byzantine Iconoclasm

A Companion to Byzantine Iconoclasm
The Making of Byzantium, 600-1025
The Graeco-Roman and Oriental Background of the iconoclastic controversy. [Mit Kt. -Skizze.]
Byzantine Iconoclasm During the Reign of Leo III
Corpus Scriptorum Christianorum Orientalium
Images, Iconoclasm, and the Carolingians
Literary Circles in Byzantine Iconoclasm
Islamic Imperial Law
Inventing Byzantine Iconoclasm
Depicting the Word
Imago Dei
Iconoclasm from Antiquity to Modernity
Icon and Logos
Figure and Likeness
The Making of Orthodox Byzantium, 600-1025
In Argolis
Studia Historica Slovaca
The Christian Communities of Palestine from Byzantine to Islamic Rule
Jerusalem studies in Arabic and Islam
Byzantine Diplomacy
Mike Humphreys Mark Whittow Leslie William Barnard Stephen Gero Thomas F. X. Noble Óscar Prieto Domínguez Benjamin Jokisch Leslie Brubaker Kenneth Parry Jaroslav Pelikan Kristine Kolrud Daniel J. Sahas Charles Barber Mark Whittow George Horton Robert Schick Jonathan Shepard

A Companion to Byzantine Iconoclasm The Making of Byzantium, 600-1025 The Graeco-Roman and Oriental Background of the iconoclastic controversy. [Mit Kt. -Skizze.] Byzantine Iconoclasm During the Reign of Leo III Corpus Scriptorum Christianorum Orientalium Images, Iconoclasm, and the Carolingians Literary Circles in Byzantine Iconoclasm Islamic Imperial Law Inventing Byzantine Iconoclasm Depicting the Word Imago Dei Iconoclasm from Antiquity to Modernity Icon and Logos Figure and Likeness The Making of Orthodox Byzantium, 600-1025 In Argolis Studia Historica Slovaca The Christian Communities of Palestine from Byzantine to Islamic Rule Jerusalem studies in Arabic and Islam Byzantine Diplomacy *Mike Humphreys Mark Whittow Leslie William Barnard Stephen Gero Thomas F. X. Noble Óscar Prieto Domínguez Benjamin Jokisch Leslie Brubaker Kenneth Parry Jaroslav Pelikan Kristine Kolrud Daniel J. Sahas Charles Barber Mark Whittow George Horton Robert Schick Jonathan Shepard*

few subjects have generated more argument in early medieval byzantine and orthodox history than iconoclasm supposedly for more than a century the orthodox church and byzantium were wracked by controversy over religious figural imagery culminating in 843 in the establishment of icon veneration as a fundamental orthodox practice in this multidisciplinary companion to byzantine iconoclasm twelve contributors set the controversy in context and critically examine the key debates what was the argument about how much destruction and persecution were there what caused and fuelled the controversy what links if any were there to events in the islamic caliphate and the latin west and how can we use our contested literary and material sources to offer answers to these questions contributors benjamin anderson marie france auzépy sabine feist mike humphreys robin m jensen dirk krausmüller andrew louth ken parry richard

price christian c sahner and jesse w torgerson see inside the book

an excellent book its originality lies in its broad geographical perspective the extensive treatment of neighboring countries and the emphasis on archaeological evidence cyril mango exeter college oxford

peeters 1973

in the year 726 c e the byzantine emperor leo iii issued an edict declaring images to be idols forbidden by exodus and ordering all such images in churches to be destroyed thus commenced the first wave of byzantine iconoclasm which ran its violent course until 787 when the underlying issues were temporarily resolved at the second council of nicaea in 815 a second great wave of iconoclasm was set off only to end in 842 when the icons were restored to the churches of the east and the iconoclasts excommunicated the iconoclast controversies have long been understood as marking major fissures between the western and eastern churches thomas f x noble reveals that the lines of division were not so clear it is traditionally maintained that the carolingians in the 790s did not understand the basic issues involved in the byzantine dispute noble contends that there was in fact a significant carolingian controversy about visual art and if its ties to byzantine iconoclasm were tenuous they were also complex and deeply rooted in central concerns of the carolingian court furthermore he asserts that the carolingians made distinctive and original contributions to the whole debate over religious art images iconoclasm and the carolingians is the first book to provide a comprehensive study of the western response to byzantine iconoclasm by comparing art texts with laws letters poems and other sources noble reveals the power and magnitude of the key discourses of the carolingian world during its most dynamic and creative decades

explores the literary texts produced during byzantine iconoclasm and their use as ideological tools by the main political circles

die bisherige forschung geht davon aus dass das islamische recht von unabhängigen juristen entwickelt wurde dabei sind mitunter einflüsse aus fremden rechtssystemen eingeräumt worden doch eine gezielte rezeption galt stets als ausgeschlossen in einer vergleichsanalyse die auf der prämissen einer massiven interaktion der kulturen in jener zeit basiert lässt sich nun nachweisen dass das erste monumentale rechtswerk im islam die zāhir ar riwāya des Šaybānī strukturell und inhaltlich auf dem rhēton beruht einer griechischen version jenes regelwerkes das später in europa als corpus iuris civilis verbreitung fand inspiriert durch die byzantinische reichsrechtsidee kodifizierten muslimische staatsjuristen in bagdad das islamische reichsrecht das aber angesichts der opposition frommer Überlieferer durch traditionen legitimiert werden musste nachdem sich das reichsrecht in weiten teilen des kalifats etabliert hatte bewirkte der revolutionäre triumph der orthodoxie mitte des 9 jahrhunderts dessen Übergang in ein

juristenrecht das nun in den händen unabhängiger gelehrter lag

byzantine iconoclasm is famous and has influenced iconoclast movements from the english reformation and french revolution to taliban but it has also been woefully misunderstood this book shows how and why the debate about images was more complicated and more interesting than it has been presented in the past it explores how icons came to be so important who opposed them and how the debate about images played itself out over the years between c 680 and 850 many widely accepted assumptions about iconoclasm that it was an imperial initiative that resulted in widespread destruction of images that the major promoters of icon veneration were monks and that the era was one of cultural stagnation are shown to be incorrect instead the years of the image debates saw technological advances and intellectual shifts that coupled with a growing economy concluded with the emergence of medieval byzantium as a strong and stable empire

this study investigates the sources of byzantine iconophile thought as exemplified in the writings of john of damascus theodore the studite and the patriarch nikephoros it provides an extensive analysis of the major themes addressed by these apologists of christian images

his a w mellon lectures in the fine arts delivered in 1987

the phenomenon of iconoclasm expressed through hostile actions towards images has occurred in many different cultures throughout history the destruction and mutilation of images is often motivated by a blend of political and religious ideas and beliefs and the distinction between various kinds of iconoclasms is not absolute in order to explore further the long and varied history of iconoclasm the contributors to this volume consider iconoclastic reactions to various types of objects both in the very recent and distant past the majority focus on historical periods but also on history as a backdrop for image troubles of our own day development over time is a central question in the volume and cross cultural influences are also taken into consideration this broad approach provides a useful comparative perspective both on earlier controversies over images and relevant issues today in the multimedia era increased awareness of the possible consequences of the use of images is of utmost importance iconoclasm from antiquity to modernity approaches some of the problems related to the display of particular kinds of images in conflicted societies and the power to decide on the use of visual means of expression it provides a deeper understanding of the mechanisms of the phenomenon of iconoclasm of interest to a wide group of scholars the contributors draw upon various sources and disciplines including art history cultural history religion and archaeology as well as making use of recent research from within social and political sciences and contemporary events whilst the texts are addressed primarily to those researching the western world the volume contains material which will also be of interest to students of the middle east

an annotated translation of the sixth session of the seventh ecumenical council nicea 787 containing the definition of the council of constantinople 754 and its refutation and the definition of the seventh ecumenical council title page

figure and likeness presents a thought provoking new account of byzantine iconoclasm the fundamental crisis in christian visual representation during the eighth and ninth centuries that defined the terms of christianity s relationship to the painted image charles barber rejects the conventional means of analyzing this crisis which seeks its origin in political and other social factors instead he argues iconoclasm is primarily a matter of theology and aesthetic theory working between the theological texts and the visual materials barber demonstrates that in challenging the validity of iconic representation iconoclasts were asking how can an image depict an incomprehensible god in response iconophile theologians gradually developed a notion of representation that distinguished the work of art from the subject it depicted as such barber concludes they were forced to move the language describing the icon beyond that of theology this pivotal step allowed these theologians of whom patriarch nikephoros and theodore of stoudios were the most important to define and defend a specifically christian art in highlighting this outcome and also in offering a full and clearly rendered account of iconoclastic notions of christian representation barber reveals that the notion of art was indeed central to the unfolding of iconoclasm the implications of this study reach well beyond the dispute it considers barber fundamentally revises not only our understanding of byzantine art in the years succeeding the iconoclastic dispute but also of christian painting in the centuries to come

a clear up to date reassessment of the byzantine empire during a crucial phase in the history of the near east the narrative covers the last decade of the roman empire as a superpower of the ancient world the catastrophic crisis of the 7th century and the means whereby its embattled byzantine successor hung on in asia minor until the abbasid caliphate s decline opened up new perspectives for christian power in the near east

this book brings together papers arising from the 24th spring symposium of byzantine studies held in cambridge in 1990 it represents a comprehensive investigation of byzantine diplomacy from the emergence of the empire in late antiquity to its final throes as it fell to the ottoman turks this is not just a narrow study of political relations but a broad sweep from italy to the steppes of central asia from the imperial court to the marriage bed from the scriptorium to the barracks the book also includes a mysterious communication from a long dead emperor

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